

ARMED FORCES

SONG FOLIO



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CONTENTS

1. Look At 'Er
2. Little White Lies
3. It's Not For Me To Say
4. September Song
5. It's Good To Be Alive
- *6. A Good Man Is Hard To Find
- *7. The Honey Song
8. The Honey Song
(Men's Voices)
- *9. It's So Nice To Have A Man
Around The House
- * Production Notes To Include All
Three Songs)

(1) LOOK AT 'ER

Tune Ukulele

A D F# B

Slowly

Lyric and Music by BOB MERRILL

mf *poco rit.*

REFRAIN
Quite slowly (with a lilt)

LOOK AT 'ER — LOOK AT 'ER, — Ex-cuse me while I look at 'er, — And

melt just like I'm but-ter in the sun. LOOK AT 'ER — she can't see,

How much she's af-fect-in' me. I think she's sweet as taf-fy, She thinks I'm down-right daf-fy.

Am7 D7 Am7 D7 Gmaj7 Am7 Gdim

Am7 D7 G A7 D7

* Chord Names For Guitar

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Look at me, — from the start, — I been chok - in' on my heart —

Tast-in' words I'm too a-fraid to say. I'm scared to make a move, She

would-n't un-der-stand. I'm scared to smooth her hair, Or e - ven hold her hand. I

know I must - n't touch, But I don't mind so much, If I can

LOOK AT 'ER, LOOK AT 'ER, LOOK AT 'ER. — LOOK AT 'ER. —

rit.

Tune Ukulele
A D F# B

(2) LITTLE WHITE LIES

Lyric and Music by WALTER DONALDSON

Moderato

VERSE *

'Twas just a night like this,

mf *rall.* *mp a tempo*

fill'd with bliss, You led my heart a-stray. 'Twas just a real sweet chance, to

learn ro-mance, In a per-fect way, — it was the end of a per-fect day, Say:

CHORUS

The moon was all a - glow, and heav - en was in your eyes,

p-f

The night that you told me, those LIT-TLE WHITE LIES. — The stars all seem'd to

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know, that you did-n't mean all those sighs, The night that you told me,
 those LIT-TLE WHITE LIES. I try,— but there's no for- get- ting, when eve-ning ap-
 pears. I sigh,— but there's no re- gret - ting, in spite of my
 tears. { The dev - il was in your heart, but heav-en was in your eyes,
 Who would-n't be-lieve those lips, who ev - er could doubt those eyes?
 The night that you told me those LIT-TLE WHITE LIES.— The LIES.—

Chords: C, G, C, G, Cm, G, Ddim, D7, G, Em, B, F#7, B, F#7, A7, D, A7, D, A7, A7(15), D7, G, C, G, C, G, Cm, G, Ddim, D7, 1 G, Cm6, D7, 2 G.

Tune Ukulele
A D F# B

(3) IT'S NOT FOR ME TO SAY

Lyric by AL STILLMAN
Music by ROBERT ALLEN

Moderately, *with much expression*

mf

VERSE

Though we try to be mas-ters of our soul And cap-tains of our fate, _____

mp

It's the luck-y ones who a-chieve their goal, While oth-ers have to wait, _____

Our des-ti-ny is most - ly bought and paid for us, _____

The real-ly big de - ci - sions all are made for us. _____

Chord names for guitar are indicated above the vocal lines.

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REFRAIN

Gm Gm7 C9 C7-9 Fmaj.7 F6 Fmaj.7 F6

IT'S NOT FOR ME TO SAY you love me, IT'S

mp-mf

Gm Gm7 C9 F D7 D7-9

NOT FOR ME TO SAY you'll al-ways care. Oh, but

Gm Gm7 Gm6 A7-9 Dm A7 Dm7

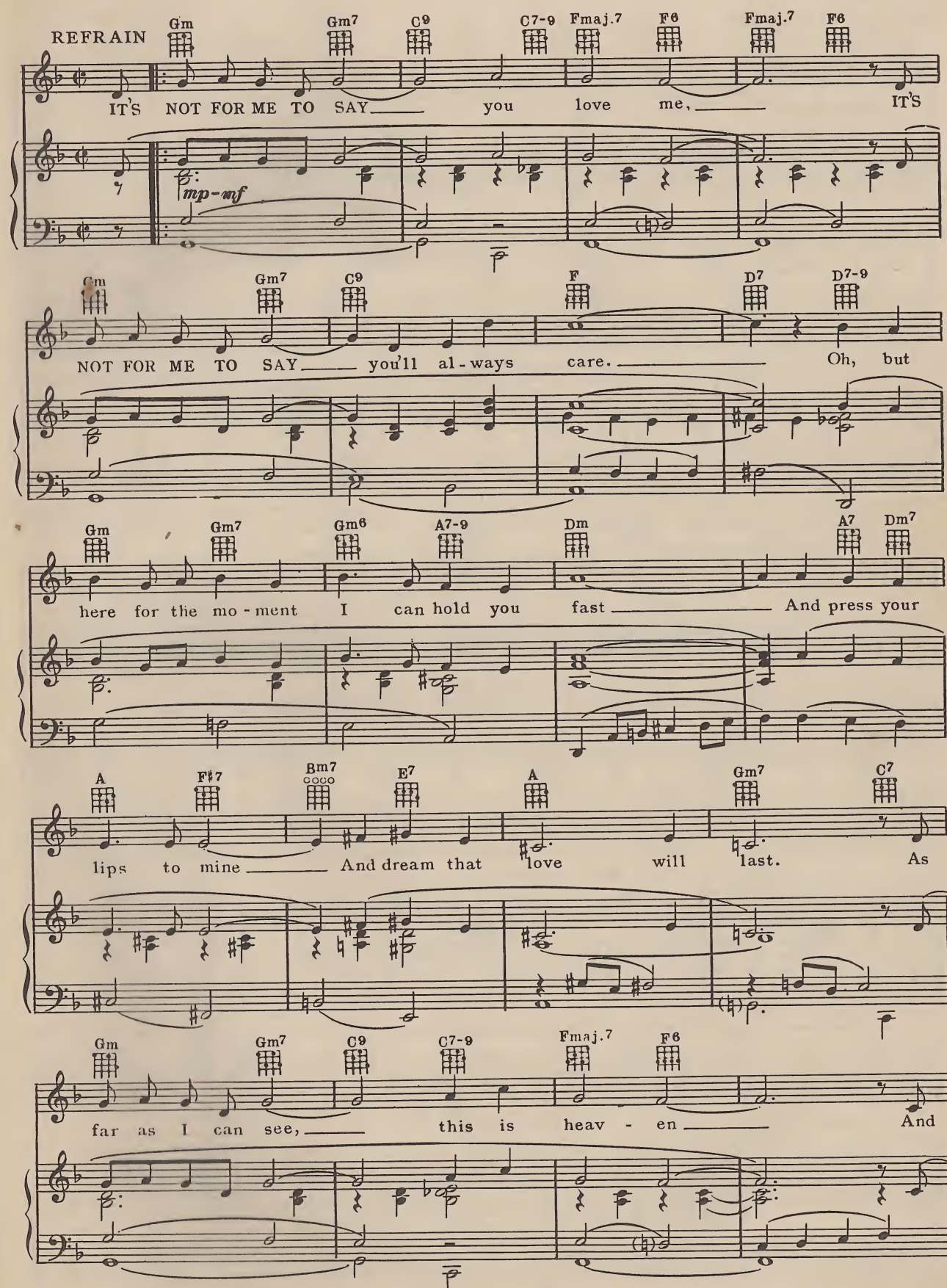
here for the mo-ment I can hold you fast And press your

A F#7 Bm7 E7 A Gm7 C7

lips to mine And dream that love will last. As

Gm Gm7 C9 C7-9 Fmaj.7 F6

far as I can see, this is heav-en And



Chord symbols: Cm7, F7, F7+5, Bb, Bbmaj., Bb6, Bb, Bb6, Bbmaj.7, Bbm6, F, Cm6, D7, D7-9, G7, G+, C9, C+, F6, Fmaj.7, Gm7, C7, D7, D7-9, Gm, Eb, C9, C+, F6, Fmaj.7, F6, Fmaj.7.

Lyrics: speak-ing just for me, — it's ours to share; Per - haps the glow of love will grow with ev - 'ry pass-ing day, — Or we may nev - er meet a - gain, But then IT'S NOT FOR ME TO SAY. IT'S — Or we may nev - er meet a - gain, But then IT'S NOT FOR ME TO SAY.

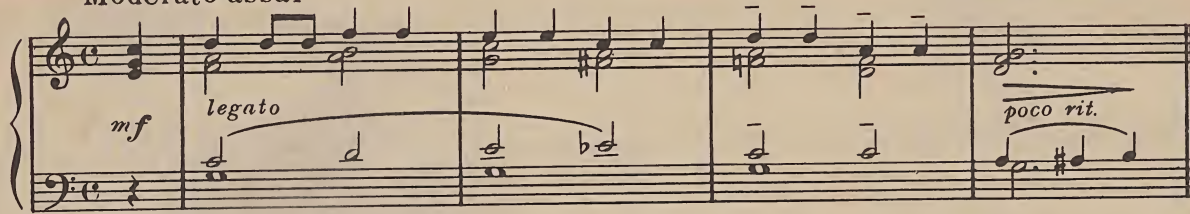
Performance markings: *mf*, *rall.*

(4) SEPTEMBER SONG

Tune Ukulele
A D F# B

Moderato assai

Lyric by MAXWELL ANDERSON
Music by KURT WEILL



VERSE

When I was a young man court-ing the girls I played me a wait-ing game; If a
(When you) meet with the young men ear - ly in spring They court you in song and rhyme, They

maid re-fused me with toss-ing curls I let the old earth take a
woo you with words and a clo-ver ring But if you ex-am-ine the

cou-ple of whirls While I plied her with tears in lieu of pearls And as
goods they bring They have lit-tle to of-fer but the songs they sing And a

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time came a-round she came my way, As time came a-round she came.
plen-ti-ful waste of time of day A plen-ti-ful waste of time.

REFRAIN (*With expression*)

Oh, its a long, long while From May to De - cem - ber,

But the days grow short, When you reach Sep - tem - ber,

When the au-tumn weath - er turns the leaves to flame,

One has-n't got time for the wait - ing game,

mp *Fm6* *Cdim*

Oh, the days dwindle down to a precious few

mp *poco espressivo*

Sep - tem - ber, No - vem - ber!

più espr e cresc. *mf* *C°*

C *mp calmato* *Cm6* *Ab* *C*

And these few precious days I'll spend with you,

mp calmato

D7 *mf* *Fm6* *poco rit.*

These precious days I'll spend with

mf *poco rit.*

1 *C* *a tempo* *Back to Verse* 2 *C* *rit.* *Autumn Leaves* *sm*

you. When you you.

a tempo *rit.* *p*

Tune Ukulele

A D F# B Lightly

(5) IT'S GOOD TO BE ALIVE

Lyric and Music by BOB MERRILL

mf

REFRAIN (*Moderately slow and lightly*)

The bright-est pa - per val-en-tine has noth-ing on this heart of mine. In

mp

spite of me, it's sing-in' "Gee, it's good to be a - live!" I

R.H.

fig-ered me a hope-less case, I thought a smile would break my face. But

all a - long I fig-ered wrong. IT'S GOOD TO BE A - LIVE! Just

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like a clock, It's tick and tock, But noth-in' was a kick. But now I'm glad I'm

liv-in' 'cause I know what makes me tick. Life nev-er seemed so sweet be-fore, like

all the world's a can-dy store. And tho' it's been there all the time, I'm

like a kid who found a dime, it's all for me, IT'S GOOD TO BE A-

LIVE. The LIVE.

The musical score is written for a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chords are indicated above the vocal line and within the piano accompaniment. The lyrics are written below the vocal line.

Chords shown in the score include: D \flat , D \flat 6, A \flat 7(sus.), A \flat 7, G \flat , D \flat , E \flat 7, A \flat dim., A \flat , Fm7, B \flat m7, E \flat 9(\flat 5), D \flat , A \flat , Fm7, B \flat m7, E \flat 7, A \flat , E \flat 7, B \flat m7, E \flat 7, A \flat , Fm7, E \flat , F7, B \flat m7, E \flat 7, A \flat , E \flat 7, A \flat .

Tune Ukulele
A D F# B

(6) A GOOD MAN IS HARD TO FIND

Lyric and Music by EDDIE GREEN

Moderato

VERSE

* C6 A7 D9 G7 C6 G° G7

My heart's sad and I am all for - lorn, My man's treat - ing me mean.
Yes - ter - day my heart from care was free, I sang all through the day.

mp

C6 A7-5 G G6 G° D7 G C G

I re - gret the day that I was born And that man of mine I've ev - er seen. My
Now the blues have o - ver - tak - en me, Since my lov - in' man has gone a - way. I

D7 F7 Am D7 G C6 G A7 A7-5 D7 G7

hap - pi - ness it nev - er lasts a day; My heart is al - most break - ing while I say:
tried my best to treat him nice and kind, But now these words are run - ning through my mind:

CHORUS A7 D7 D7+

A GOOD MAN IS HARD TO FIND; You al - ways get the oth - er kind. Just

* Chord Names For Guitar

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when you think that he is your pal You look for him and find him fool-ing 'round some oth-er gal. Then you

rave; — you ev-en crave — To see him lay - ing in his grave. — So, if your

man is nice, take my ad - vice And hug him in the morn-ing, Kiss him ev-'ry night,

Give him plen-ty lov-in', Treat him right, For a good man now-a - days — is hard to

find. A GOOD find.

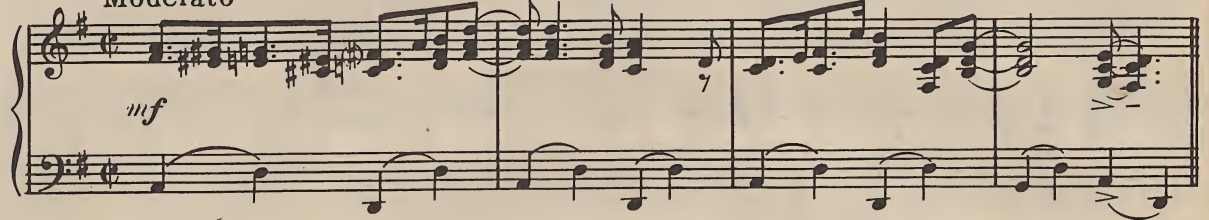
The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and dynamics such as *f*, *ff*, and *mf*. The lyrics are written below the vocal line, and the chords are indicated above the piano part. The score ends with a double bar line and a repeat sign.

(7) THE HONEY SONG

Tune Ukulele
A D F# B

Lyric and Music by CURT MASSEY,
ARBIE GIBSON, ART KASSEL

Moderato



CHORUS

CHORUS

HON-EY, I'M IN LOVE WITH YOU, I love ev-'ry-thing you do,

Musical notation for the first line of the chorus. The melody is in G major. Chord diagrams for G and A7 are shown above the staff. The piano accompaniment is in the lower staves, with dynamics 'mp' and 'mf'.

Sure as one and one makes two, HON-EY, I'M IN LOVE WITH YOU.

Musical notation for the second line of the chorus. The melody continues with chord diagrams for D7, G, D°, and D7. The piano accompaniment continues with various chords and dynamics.

Hon-ey, let me hold your hand, Let me tell you that it's grand,

Musical notation for the third line of the chorus. The melody concludes with chord diagrams for G and A7. The piano accompaniment continues with various chords and dynamics.

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don't you miss I love more

May - be then you'll un - der - stand, HON-EY, I'M IN LOVE WITH YOU.

I'm for - ev - er build - ing dreams, 'Round your pret - ty head. it seems;

But they're on - ly emp - ty dreams, Till you say *I always be mine* ~~that you~~ love me, too.

I would walk a mil - lion miles If I could take a - long your smiles, *make an ocean trip just to kiss your dear sweet lips*

They would all be hap - py miles, 'Cause, HON-EY, I'M IN LOVE WITH YOU. YOU. *I would walk a million miles to hear you say you love me*

f *fz*

(8) THE HONEY SONG

Lyric and Music by CURT MASSEY,
ARBIE GIBSON, ART KASSEL
Arranged for Men's Voices by
BUD ARBERG

INTRO.

Tenor Lead

1 2 3 4 5 6

Hon - ey, hon - ey, I love you — No one but you.

Baritone Bass

CHORUS

7 8 9 10

Hon - ey, I'm in love with you, — I love ev - ry-thing you do —

11 12 13 14

Sure as one and one make two — Hon - ey, I'm in love with you. —

15 16 17

Hon - ey, let me hold your hand — Hold your hand — Let me tell you that it's

18 19 20

Gee! It's grand! May - be then you'll un - der - stand — Try to un - der-stand
grand, —

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21 22 23 24

Hon - ey, I'm in love with you. I'm for - ev - er build - ing dreams

25 26 27

'round your pret - ty head, it seems; But they're on - ly · emp - ty

(Melody)

28 29 30

on - ly emp - ty dreams Till you say that you love me, too. —

dreams

31 32 33 34

I would walk a mil - lion miles If I could take a - long your smiles

35 36 37

They would all be hap - py miles — 'Cause hon - ey, I'm in love with,

38 39 40

ver - y much in love with, Hon - ey I'm in love with you.

NOTE: When playing this arrangement on piano for rehearsal purposes, the tenor and lead parts must be played an octave lower. This is the range in which they actually sound when sung.

(9) IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE

Tune Ukulele
G C E A

Lyric by JACK ELLIOTT
Music by HAROLD SPINA

Moderato

mf rit.

VERSE (*Rubato*)

* G Gdim Am7 D7 Am7

No ques - tion a - bout it, A man is a prob - lem, He'll drive you

mp

D7 C D7 G D7 G Gdim

out of your mind. He'll cheat and de - ceive you, that

D Dmaj7 Em7 A7 Cm6 D7

is if you let him; And yet, and yet, you'll find.

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CHORUS (*Moderato, slow*)

IT'S SO NICE TO HAVE A MAN A-ROUND THE HOUSE, Oh, so
 (IT'S SO) NICE TO HAVE A MAN A-ROUND THE HOUSE, Oh, so

nice to have a man a-round the house, Some-one sweet who's glad he found you, Who will
 nice to have a man a-round the house, Just a guy in pipe and slip-pers, Who will

put his arms a-round you, And his kiss-es just as-tound you, It's so
 share your break-fast kip-pers, And will help you zip your zip-pers, It's so

nice, Oh, a house is just a house with-out a
 nice, Oh, a house is just a house with-out a

Am7 D7 Am D7 G

man, He's the nec-es-sar-y e-vil in your plan, There are
man, He's the nec-es-sar-y e-vil in your plan, Some-one

G7 C Cm6

man-y things a-bout him, you just can-not do with-out him, Tho it's
kind who knows you treas-ure an-y sim-ple lit-tle pleas-ure, Like a

G D9 G Dm6 E7+ E7

just a con-stant game of cat and mouse, IT'S SO
full length mink to cov-er last year's blouse,

A7 D7 1 G Gdim D7 2 G

NICE TO HAVE A MAN A-ROUND THE HOUSE. IT'S SO HOUSE.

Production Notes for Servicemen's Shows

A GOOD MAN IS HARD TO FIND, HONEY SONG, IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE • The single production, written from the three given songs, requires a cast of four women and four men. The men should be an organized male quartet and have voices and ability required to sing the special quartet arrangement of HONEY SONG contained in this folio.

Any stage setting may be used and the production is adaptable to any size stage area. Properties consist of four bouquets, four boxes of candy, four pairs of handcuffs, and a bench large enough to accommodate four persons or, two benches for two each or, individual uniform chairs. The women should wear matching ensembles and the men should wear matching ensembles (*i.e., party clothes or tennis outfits and equipment, etc.*).

A GOOD MAN IS HARD TO FIND—As the combo plays the introduction the girls gloomily enter the stage (*or the curtain opens with them in position*). In rhythm and together, each girl (1) Sits; (2) Crosses her legs; (3) Places her elbow on her knee and; (4) Places her chin in the palm of her hand. They stare in a fixed manner toward the audience. Their singing voices will register disgust and have a rather angry or harsh quality. Throughout this song they occasionally check their watches or look off stage as though expecting someone who is very late. They sing:

1ST VERSE

1ST GIRL: "My heart's sad and I am all forlorn,—My man's treating me mean.—"

2ND GIRL: "I regret the day that I was born—"

ALL GIRLS: "—And that man of mine I've ever seen."

3RD GIRL: "My happiness it never lasts a day;"

4TH GIRL: (*Speaking to the music*) "My heart is almost breaking—"

ALL GIRLS: (*Singing—each note sustained*) "—while I say:" (*Girls stand.*) (*The balance of this song is sung with appropriate gestures and facial expressions.*)

CHORUS

ALL GIRLS: Sing the first six measures.

1ST GIRL: (*Speaks to music*) "You look for him and find him fooling 'round some other gal!"

ALL GIRLS: Sing through 14th measure (*"Then you rave—take my advice—"*)

2ND GIRL: (*Sing*) "Hug him in the morning,—"

3RD GIRL: (*Sing*) "Kiss him ev'ry night,—"

ALL GIRLS: Sing to the end of the chorus.

2ND VERSE

(*Except for the last three words this verse will all be spoken.*)

Second girl speak 1st and 2nd measures; fourth girl speak 3rd and 4th measures; all speak 5th through 8th measures; third girl speak 9th and 10th measures; first girl speak 11th and 12th measures except for last three words.

All girls sing the last three words (*"—through my mind"*) holding each note.

CHORUS

It may be sung as described in the 1st chorus or varied. For example:

The 1st girl sing the 1st and 2nd measures; 2nd girl break in and speak with music the 3rd and 4th measures. All sing, etc. . . .

On the last note the girls sit and assume the same positions and expressions they had when the song began, give a big sigh and start nervously patting their feet.

HONEY SONG—Four men with guilty expressions and each with a bouquet and box of candy slip on the stage and up behind the girls. The girls know they are there but refuse to acknowledge their presence. Each man hands his girl a bouquet over her head. Without changing position or expression the girls take the bouquets and, together, throw them over their heads, upstage. (*Combo starts playing softly HONEY SONG.*) The men's expressions show even more concern and worry at this attitude.

Each man places his box of candy in his girl's lap. The girls do not change expression or position and to the men's horror start to throw the candy boxes over their heads. However, the girls think twice, decide not to throw the candy away, open the boxes and start eating it. One or two of the men start to take a piece and

(Continued)

Production Notes For Servicemen's Shows

(Continued from previous page)

each gets his hand slapped out of the box. The girls close the candy boxes and assume the original position.

The worried men pantomime the impossible situation. They walk around thinking about what they can next try. Finally, one has an idea, pantomimes the others to come to him. They take a stylized football huddle position from which many arm gestures and happy expressions toward the girls' direction are seen. At the same time the girls cast questioning glances toward the men and toward each other and lean as far as possible in the direction of the men as they try to overhear the new plan of action.

Finally, a single note of a pitch pipe is heard over the combo, the men break as they pat each other on the back like football players going into the next play. At the same instant the girls resume the original position but their curiosity is so great that their angry expressions are now expressions of concern.

(NOTE: The pantomime action takes place while the combo plays the HONEY SONG through one time. The men are behind the girls and ready to sing when the combo has completed the song.)

The Quartet sings the quartet arrangement of HONEY SONG. At first the girls pantomime to each other that they must not give in, but, gradually, one after the other weakens and by the time the song has been sung and repeated, each girl has given in and is with her man.

IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE—The combo plays the introduction of the song.

Each girl is with her man. Appropriate facial expressions and gestures are used throughout the song.

VERSE

1ST GIRL: (*Thoughtful and forceful*) "No question about it, a man is a problem;"

2ND GIRL: (*In keeping with the text*) "He'll drive you out of your mind!"

3RD GIRL: (*Angrily*) "He'll cheat and deceive you," (*Break, as shown in music. Then thoughtfully*) "that is, if you let him;" (*Break*)

4TH GIRL: (*Moodily and with slowing tempo*)—"And yet—and yet," (*sings*) "you'll find."

1ST CHORUS

(*Singing*)

ALL GIRLS: Sing first four measures.

3RD GIRL: "Someone sweet who's glad he found you,"

1ST GIRL: "Who will put his arms around you,—"

2ND GIRL: "And his kisses just astound you"

ALL GIRLS: "It's so nice;" and sing 9th and 10th measure.

2ND MAN: "He's the necessary evil in your plan."

3RD MAN: "There are many things about him,"

4TH MAN: "You just cannot do without him,"

1ST GIRL: "Tho' it's just a constant game of cat and mouse."

ALL GIRLS: "It's so nice to have a man around the house."

2ND CHORUS

ALL GIRLS: Sing first through fourth measures.

1ST MAN: (*Questioning*) "Just a guy in pipe and slippers?"

4TH MAN: "Who will share your breakfast kippers?"

3RD MAN: (*Statement of fact*) "And will help you zip your zippers." (*All girls nod "yes".*)

MEN AND WOMEN: "It's so nice."

MEN AND WOMEN: Sing the balance of the song with a dramatic retard on the last two measures ("It's so nice to have a man around the house").

The cast will leave the stage (*or curtain*) with a combo chaser of the music.

As an encore, the cast will return to the stage (*combo playing chorus*). Each girl will have a handcuff attached to one wrist. The cast sings the last half of the chorus beginning at the ninth measure and again the song ends on a dramatic note. As the combo again begins chaser music each girl snaps the other half of her handcuff around her man's wrist; the men are horrified, the girls are triumphant; the girls drag the men from the stage.

(NOTE: The Triple M Combo arrangement and the sheet music have different lyrics. This production was built on the lyrics contained in the Song Folio.)